

STABILIZE BY COMMERCIALIZING

Sponsoring in Live Music Business

Noora Janniina Ollila

Bachelor's Thesis
May 2013

Degree Programme in Music and Media Management
Business and Services Management



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES



Author OLLILA, Janniina	Type of publication Bachelor's Thesis	Date 06.05.2013
	Pages 34+22	Language English
	Confidential () Until	Permission for web publication (X)
Title STABILIZE BY COMMERCIALIZING – Sponsoring in Live Music Business		
Degree Programme Music and Media Management		
Tutor(s) KREUS, Pia		
Assigned by -		
<p>Abstract</p> <p>Increased sponsorship activities were studied as one solution for developing the stability and predictability of the profits gained from popular music concerts, tours, and festivals in Finland. The practical objective was to indicate, what makes live music events an attractive target for sponsoring. The specific perspective was the experiences of the sponsoring companies, which were analyzed in order to offer the concert promoters information supporting their process of attracting sponsors in future.</p> <p>The study was implemented by using a questionnaire sent for few companies which had previous experience in sponsoring the live music events in Finland. The respondents were requested to describe the factors that encouraged their company to experiment sponsoring in the area of live music, and review the consequences. The results were analyzed according to four themes: the nature of the cooperation; motives, objectives and exploitation; experiences and recommendations; and the practical approach.</p> <p>The young target group and the informal, relaxed environment that live music events hold were the factors that the respondents ranked as most attractive in terms of marketing communications and customer relationship management. According to the results of the questionnaire, the attractiveness of the live music events as a target for sponsoring can be increased e.g. by offering exclusive deals and possibility to long-lasting cooperation.</p>		
Keywords Live music business, sponsoring, event marketing, commercialization, ticket pricing		
Miscellaneous		



Tekijä OLLILA, Janniina	Julkaisun laji Opinnäytetyö	Päivämäärä 06.05.2013
	Sivumäärä 34+22	Julkaisun kieli Englanti
	Luottamuksellisuus () saakka	Verkojulkaisulupa myönnetty (X)
Työn nimi STABILIZE BY COMMERCIALIZING – Sponsoring in Live Music Business (TUOTTEISTAMALLA VAKAUTEEN – Sponsorointi livemusiikkibisneksessä)		
Koulutusohjelma Music and Media Management		
Työn ohjaaja KREUS, Pia		
Toimeksiantaja(t)		
<p>Tiivistelmä</p> <p>Opinnäytetyötutkimuksen kohteena oli suomalaisten populaarimusiikkikonserttien, -kiertueiden ja -festivaalien tuottavuuden vakauttaminen sponsorointiyhteistyön lisäämisen avulla. Tavoitteena oli selvittää, mikä tekee livemusiikkitapahtumista houkuttelevan sponsoroinnin kohteen. Näkökulmana oli sponsoreina toimineiden yhtiöiden kokemukset, joita analysoimalla tarjottiin livemusiikkitapahtumien järjestäjille informaatiota ja suosituksia tulevaisuuden sponsorointiyhteistyön suunnitteluun.</p> <p>Tutkimus toteutettiin kyselyn avulla, joka lähetettiin yhtiöille, joilla oli kokemusta sponsorointiyhteistyöstä livemusiikkitapahtumien kanssa. Vastaajia pyydettiin kuvailemaan, mitkä tekijät olivat innostaneet heitä kokeilemaan yhteistyötä livemusiikkitapahtuman kanssa, ja arvioimaan yhteistyön vaikutuksia. Kyselyn tuloksia analysoitiin neljän teeman mukaan: yhteistyön luonne; motiivit, tavoitteet ja hyödyntäminen; kokemukset ja suositukset; sekä käytännön lähestymistapa.</p> <p>Tulosten perusteella nuori kohderyhmä sekä vapaamuotoinen, rento ympäristö ovat livemusiikkitapahtumien houkuttelevimmat tekijät sponsoroivien yhtiöiden markkinointikommunikaation ja asiakkuuksien hallinnan kannalta. Vastaajien mukaan livemusiikkitapahtumien houkuttelevuutta sponsorointikohteina voi lisätä esimerkiksi tarjoamalla sopimuksia yksinoikeudella sekä mahdollisuutta pitkäaikaiseen yhteistyöhön.</p>		
Avainsanat (asiasanat) Livemusiikkibisnes, sponsorointi, tapahtumamarkkinointi, tuotteistaminen, lippujen hinnoittelu		
Muut tiedot		

Contents

1. INTRODUCTION	2
2. LITERATURE REVIEW	5
2.1 Essential sponsoring concepts	5
2.1.1 Sponsoring	5
2.1.2 Event marketing	6
2.1.3 Commercialization	7
2.2 The economical significance and structure of the live music industry	8
2.3 Live music business and sponsoring	10
2.3.1 History and development	10
2.3.2 Cases	12
2.4 Essential marketing concepts	13
3. METHOD	15
3.1 Research Objective	15
3.2 Research Problem and Questions	16
3.3 Overview of the Research Method and its Reliability	17
3.4 Implementation of the Questionnaire	19
3.5 Contents of the Questionnaire	20
4. RESULTS	21
5. DISCUSSION	25
5.1 Summary of the results	25
5.2 Limitations and weaknesses	27
6. CONCLUSION AND FUTURE SUGGESTIONS	29
REFERENCES	32
APPENDICES	35
Appendix 1. Content of the Questionnaire	35
Appendix 2. Questionnaire Report	52

1. INTRODUCTION

Everyone who has followed the Olympic Games from the television, or watched a James Bond movie has probably noticed glimpses of different brands in the picture. A James Bond fan probably recognizes and appreciates Aston Martin cars and Rolex watches. We also, perhaps, need to be aware of the fact that these sponsors - also known as “brand partners” - cover one third of the production budget of the movie. (Begg 2012). The possibility of utilizing sponsorship cooperation in the live music business in order to stabilize the profitability of the productions is studied in this Bachelor’s Thesis.

Currently, the live music business is vivid, being the present, and a remarkable part of the future of the music industry, while digitalization of the distribution of recorded music is showing promising signals, and creating optimism towards the stabilization and diversification of the revenue sources of the music industry and the artists (Adding up the UK music industry of 2011). However, also the live music industry has experienced and will experience fluctuations. The supply of concerts is high, and reported as growing during the 2000’s, but the fluctuations in demand – specifically in concert attendance - create challenges, e.g. in pricing the concert tickets. (Mortimer, Nosko & Sorensen 2012, 8-9.) Sometimes it is difficult to predict the demand for a certain artist or tour, and it can turn out lower than expected.

Consequently, the sponsorship activities in the live music business are studied in this thesis as one solution for increasing the stability and predictability of the profits of concerts, tours and festivals. The specific perspective is selected to be the experiences of the sponsoring companies, which are represented and analyzed in this thesis in order to offer the promoters information supporting their process of attracting sponsors in future. By finding the right partners for the live music events, the organizers can not only increase the stability of the money flow with the revenue gained from sponsorship deals but also develop the image of the event, widen the networks, and reach potential new target groups through a well-chosen partner - and the benefits are mutual.

The cooperation activities within the live music industry such as concert services, venues, instruments and other equipment, recording services, and studios are excluded from this thesis. Instead, the focus is on cooperation which merges the live music industry with other industries and business fields in terms of sponsoring and event marketing. The objective is to determine how to more effectively commercialize the live music events in the eyes of other businesses and companies. Namely, to enlighten the multidimensional possibilities that a well-chosen and justified sponsorship cooperation can create in the live music business, as demonstrated e.g. by the Robbie Williams & Samsung case introduced later in this thesis (see 2.3.2) (IEG Sponsorship Valuation 2013).

The topic was chosen since it seems that the live music business in Finland has not yet fully embraced sponsoring in terms of additional funding, marketing communications and *brand development* (see 2.4) opportunities for the big concerts or tours. Small steps towards the sponsorship cooperation have been taken in the Finnish live music business, and this thesis aims to clarify the direction by enlightening the thoughts of the potential sponsorship cooperation partners. (Argillander & Martikainen 2009, 13.)

In the international level it is more common to have a name sponsor e.g. on a world tour, but also globally the entertainment business is behind the sports industry in utilizing the possibilities that sponsoring cooperation has to offer (IEG Sponsorship Report 2013). However, a certain level of sponsoring activities in the global live music business already firmly exists as demonstrated by the first, significant live music sponsoring case in the 1980's when Philips sponsored the Dire Straits' world tour. Another demonstration of the global level is presented by the statistics concerning music sponsorship spending in North-America; it grew from \$575 million in 2003 to \$1.17 billion in 2011- which in fact is only 6.5% of the total \$18.1 billion of sponsorship spending of North-America (IEG 2013).

In Finland, equal data hardly exists, but in 2009 the Sibelius Academy published a study concerning the music industry of Finland. They reported that little revenue, namely €15-20 million in the live music industry was also gained from sponsoring in

2007, and most of it in the area of classical concerts (Argillander & Martikainen 2009, 13). Furthermore, in 2011 the Association of Finnish Advertisers published a study concerning the sponsoring in Finland in 2010. According to the study, 82% of the respondents representing the advertisers had sponsored sports, and 69% culture. However, the biggest sponsoring targets in the area of culture were the art institutions, art events, and artists. Thus, it is topical to study, how the live music events in the area of popular music could increase the sponsors' interest in investing in cooperation with them. (Hanski-Pitkäkoski 2011, 2.)

The purpose of this study was to examine and indicate the factors which make the live music events an attractive platform for other companies to invest in, in terms of sponsoring and/or event marketing. The study was implemented by using an online questionnaire sent to the companies which have cooperated with live music events in Finland. The companies were requested to describe the factors that had encouraged them to experiment sponsoring or event marketing in the area of live music, and their views of the consequences.

The topic of this thesis was developed into its final form after several phases. The author worked as an intern in a booking and promotion agency, and as a consequence of everyday observations wanted to study the challenges in managing the fluctuation of the demand for concert tickets in Finland, and practically the challenges in pricing the concert tickets. In addition to intuition, the statistics the aforementioned booking agency provided for the purposes of this thesis proved that sometimes the lack of demand or the geographical fluctuations in demand may surprise the concert organizers, and the tickets reveal to be over-priced. This gave rise to a question of how this problem could be prevented, and the *demand management* (see 2.4) and ticket pricing process supported. This question lead to the idea of combining another area familiar to the author, namely sponsoring, to the thesis, and creating a problem-solution combination which is studied in this bachelor's thesis.

2. LITERATURE REVIEW

2.1 Essential sponsoring concepts

2.1.1 Sponsoring

Sponsoring is one form of marketing communications. Although the word sponsoring refers to funding, ideally it is a form of cooperation and partnership which benefits the both parties by creating added value to their business. Besides, the cooperation “affects their (the partners’) customers indirectly by combining the parties” in their marketing communications, as Eero Valanko (2009, 29, 52) describes in his book. One goal of sponsorship cooperation is that both parties benefit from each others’ marketing communications (op. cit. p. 72). In addition, he states that the decisions concerning sponsorship cooperation are ideally made respecting the overall marketing strategy and the values of both parties, and that “the outcome of the sponsorship leads to improvement of the financial performance of the business” (Op. cit. p. 38).

Sponsoring has been used as a marketing tool in Europe since the 1970’s when it was spread here from the USA. In fact, the prevalent idea of “sponsoring” is usually reflecting the sponsoring activities of the 1980’s when it was most likely seen as a replacement for advertising, and the decisions concerning the targets of sponsoring easily made according to the decision-makers’ own interests. However, subsequently the status of sponsoring in marketing of a company has developed into a more sophisticated model. Its comprehensive potential is discovered better nowadays, and the deals are increasingly reasoned based on the overall business plan and marketing strategy of the company. (Op. cit. p. 33.) The significance of sponsoring in marketing increases at the same pace with the mass media decreasing their share and causing the power of direct advertising to diminish. Sponsoring is part of the qualitative marketing which will become dominant in the future as a consequence of the slivering media field, which is partly caused by the rise of new marketing tools and techniques. (Op. cit. pp. 64-65.)

According to Valanko (2009, 64) the selection of a sponsorship partner should be considered carefully by both parties – as an example, an event searching for sponsors should perceive that the sponsoring company with its brand and values influences

the image of the sponsored event, and it can be harnessed. It adds the background for storytelling which is important in getting the customers' attention and winning over their hearts, and which is also known as emotional branding.

The benefits of a successful sponsorship are tangible and intangible. They can be measured by increased sales, increased amount of new customers, increased web traffic, strengthened corporate image, and improved reputation as an employer. However, one of the most significant benefits is to reach wide, previously external target groups by creating positive associations. (Op. cit. pp. 74-79.)

One very common and effective form of sponsoring cooperation is the *cause alliance partnership* which refers to functional sponsoring. As Valanko (2009, 73) determines, alike cooperation usually relates to products, services or functions. Other characteristics of cause alliance partnership are locality and a situation where the sponsor company's input is concretely needed by the target. The benefit for the company participating in a cause alliance partnership is the easiness of utilizing it in company's own marketing communications. (Op. cit. p. 74.)

2.1.2 Event marketing

Event marketing is an operation which links the company with its target groups in a target-oriented, interactive manner through a chosen theme which is determined by the event the company chooses to participate in. According to Vallo & Häyrynen (2008, 19-21) any event in which the company markets or promotes its products or services are counted as event marketing. They state, that the events the companies participate in, in terms of marketing communications, should not be detached from the overall marketing plan of the company. They also claim that in general, events are an excellent medium in deepening the interaction in the nowadays' superficial, e-mail based business life. Moreover, the impacts of event marketing are direct.

In terms of this thesis, the term *event marketing* refers to one section of event marketing which is the situation where the companies are offered pre-defined surroundings for their marketing activities by an external event organizer. Vallo & Häyrynen (2008, 65-66) demonstrate a live music event, a concert, as pre-defined

surrounding which can work as an event marketing situation in three ways: 1) the company sends concert tickets to their customers as an accolade, 2) the company invites their customers to the concert, and join and host them, and 3) the company invites their customers to the concert and in addition organizes other activities before and/or after the main event in order to deepen the relationship with their customer(s).

From Valanko's (2009, 80) viewpoint event marketing can be seen as a sub section of sponsoring, whereas Vallo & Häyrynen (2008, 20) emphasize that event marketing should not be mixed with event sponsoring. That they determine as an operation in which a company decides to utilize the image of an event for their own image development purposes, by paying a sum for being allowed to communicate with its target group through the event. This is reinforced by Hoyle (2002, 98), who states that hospitality opportunities are the strongest attraction for the potential sponsor companies to seize the offer in cooperating with an event, since the possibility to entertain their clients is seen very beneficial.

2.1.3 Commercialization

Commercialization has many definitions. In this thesis the most appropriate and enlightening definition is the description of the commercialization process: "refining a commodity into the form which makes it qualified to market, sell and deliver" (Parantainen 2007, 11). The commodity in this case are the live music events which are meant to be commercialized in the eyes of other businesses – the purpose is to make them to better realize and harness the marketing communications opportunities the live music events represent.

The commodity can be commercialized in more than one way according to the different market segments it is targeted for. It is important to realize that the commercialized commodity is not a static concept but has to be modified according to the changed needs of the customers, and the company's own situation. (Ylikoski 2001, 216-217).

In order to succeed in commercialization the product developer needs to know its customers and competitors well. Parantainen (2007, 41) emphasizes the significance of the promise – what can you promise what your competitors cannot in terms of the commodity you are offering. The markets include many products which have been commercialized weakly by taking into account only the target's perspective, although nowadays the companies could ask for product commercialization tailored for their specific needs (Valanko 2009, 92).

Valanko's (op. cit. p. 192) listing of the stages of the commercialization process includes the description e.g. of the contents, target groups, and strategy, and in addition the core of communication and marketing of the commodity offered. Besides, different analyses such as SWOT analysis and the competitive analysis are an important part of the process, and help to recognize the uniqueness and the competitive advantages of the event.

2.2 The economical significance and structure of the live music industry

Music industry emerged around the middle of 20th century when the records replaced the sheet music. Currently, the replacement is occurring between recorded music and live music – in the 2000's the revenues gained from the recorded music have gradually decreased and the revenues from the live music increased, the increase being faster (Music industry statistics 2011).

The music industry reacted to the beginning of the phenomena of digitalization and piracy, and their consequence - the significant decrease in the physical album sales which had yet been the main source of revenue - by concentrating on replacing the lost revenues through live music. Eventually, the concert ticket prices were raised so high that the audience could not afford them anymore, especially as meantime the general economic situation in the Western world faced big challenges and crises. Globally, the curve of concert ticket prices was directed upwards all the way from 1990's to 2009 when the peak seemed to be reached, since after that the demand

fell and as a consequence the prices were forced to be dropped. (Live Music: Pricing the Piper 2011.)

In the study concerning the Finnish music industry conducted by the Sibelius Academy in 2009, it is presented that already in 2007 in Finland the revenue from the live music was bigger than the revenue from the recorded music. The total financial volume of the live music industry was reported to be €150-200 million. This figure includes the corporate sponsoring money, estimated being €15-20 million per year. The total financial volume of the music festivals in 2007 was estimated to be between €35-40 million from which a third consists of public funding and grants. (Argillander & Martikainen 2009, 13.)

Detailed numerical data specifically of the economical structure of the Finnish *live* music business is hardly available publicly. However, example of this kind of information is offered for the purposes of this thesis by the Finnish booking and promotion agency Warner Music Live (WML). WML's calculations disclose information concerning the ratio of the costs and ticket sales income of popular music tours. In the year 2012, WML organized several tours for their artists; the average scale of the costs covered by the ticket sales income is estimated by observing and utilizing the calculations of one tour which included the biggest amount of concerts. The scale, according to this case, revealed to be 39% - 171%, the average ratio being 111%. (Warner Music Live 2013.)

Generally, the costs of a popular music tour in Finland include the rent of sound and light equipment; the paychecks of the crew (e.g. band, sound technician, tour manager); venue rent; travelling and accommodation; taxes and copyright fees; and the advertising (Warner Music Live 2013). The estimated percentages of different costs comprising the total cost based on WML's calculations are presented below in Figure 1.

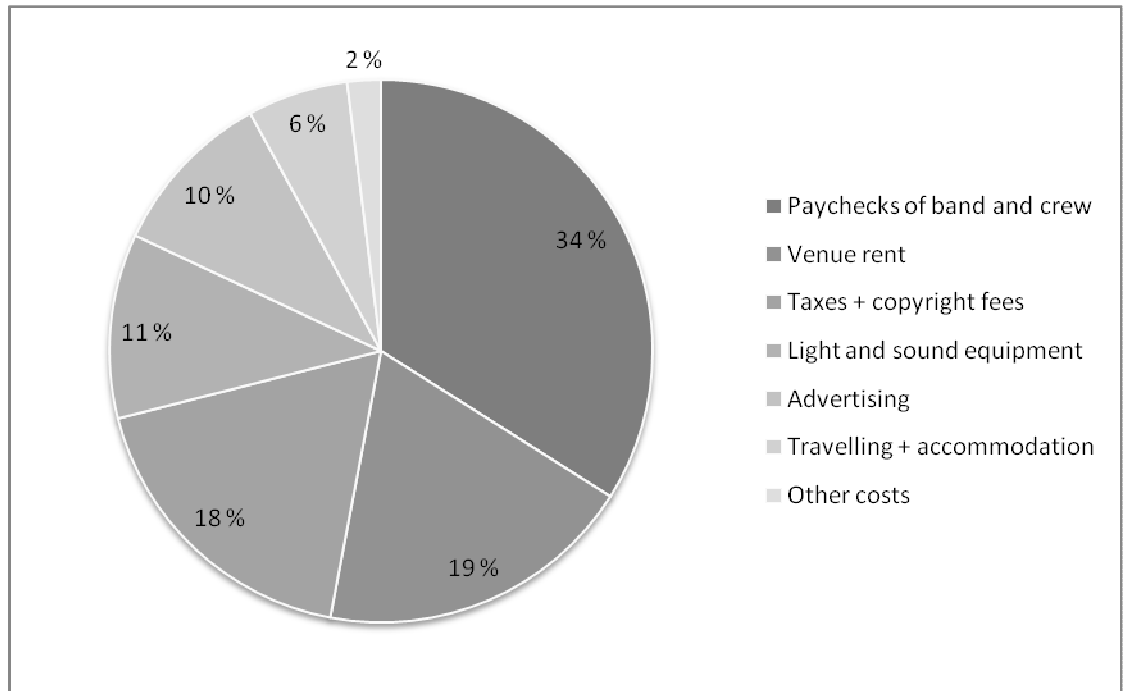


FIGURE 1. Estimated average cost structure of a concert production in Finland.

2.3 Live music business and sponsoring

2.3.1 History and development

The first, remarkable sponsorship deal in the area of live music in Europe was settled in 1980's when Philips sponsored the world tour of the Dire Straits, including 250 concerts. The tour was utilized in marketing Philips' new CD-player, and the effects were reported to be excellent. (Valanko 2009, 33).

Already in 1998 in the USA the amount spent for sponsorship was remarkable in the categories of arts (\$413 million) and in entertainment tours (\$675 million) (Hoyle 2002, 91). In 2013 the amount used for music events sponsorship in the USA is estimated to rise up to 1.28 billion dollars, which is \$20 million more than, e.g. in 2009, and which clearly demonstrates the increased interest and capability in sponsoring in live music business (IEG 2013).

According to M. Tari (2013) the "promoters, agents, and bands have to find new ways of funding their live runs". His suggestion is sponsored events and tours, especially when aiming to get new bands to break out, and he voices that the live

music business needs to get the brands to understand the long-lasting value in investing in live music tours, for example, and the benefits of investing in cooperation specifically with the young bands.

The sponsoring cooperation in Finland is more active and known in the sports than in popular music, for example (Hanski-Pitkääkoski 2011, 2). However, at least the rock festivals in Finland have realized the potential of sponsoring cooperation as an economical stabilizer, and have also been able to attract the sponsoring companies year after year. Although, according to the authors experience working with sponsoring activities, the general urge and potential of companies participating in sponsoring has slightly varied according to the fluctuations in the general economic situation of the nation. It is common, that companies oriented in developing brands support the festivals by paying to get a stage named after them and “decorated” by their logo, or to receive a possibility to product demonstrations in the live music event environment, for example.

In Finland, the very limited time span which is typical to Finnish concert productions creates challenges in *strategic sponsorship cooperation* (Perämaa 2013). Hence, the other stage accompanying the strategic sponsoring, namely the *tactical sponsoring* is more emphasized in the live music business. It is defined as sponsoring activities decided case by case to achieve the tactical objectives previously set by the company in order to develop, e.g. the sales and customer relationships. (Valanko 2009, 81.)

In the beginning of the year 2013 a new group of companies in the Finnish event marketing business was created. Three companies, namely Eastway Live Oy, Tapaus, and Boogie were united, and created a group of companies called EMG Experiential Marketing Group which is mainly owned by Bright Group. (Juvonen 2013.) In the press release about the fusion EMG states that they

believe to the power and opportunities of experimental marketing and impressive encounters, which become more and more important in the nowadays society where the marketing channels have multiplied and the consumers' time spent per channel diminished (Eastway 2013).

2.3.2 Cases

Case 1: Robbie Williams & Samsung

The current character of an international level sponsorship deal in the live music business is well demonstrated by the case Robbie Williams & Samsung. Samsung UK announced the 1st October 2012 that they are partnering Robbie Williams for his Take the Crown tour. The press release uncovers the contents of the deal fairly extensively, and the list of benefits Samsung and its customers receive from the deal is almost endless: exclusive Robbie Williams content for Samsung devices such as messages from Robbie and behind-the-scene-footage, brand integration to O2 Arena (where Robbie performs) in the form of e.g. the concert footage streaming, tickets to the shows, and signed merchandise. (Samsung UK News 2012.)

The partners also have a history together started from the Take That's tour which took place in 2011, where Samsung met Robbie Williams who is also a member of Take That. According to Simon Stanford, the Vice President of the Telecommunications and Networks of Samsung UK and Ireland, the motive for the cooperation is to please the music loving customers and partners of Samsung by offering them exclusive content and access to one of the UK's most popular artist (Samsung UK News 2012). From Robbie Williams team's perspective one of the benefits of the deal is the possibility to offer Robbie's fans an access to a special app, created specifically for the shows of Robbie's first tour in many years (Robbie Williams News 2012).

Case 2: "\$20 Best Night Ever"

An impressive example of pricing the tickets according to the audience's ability to pay is given by Kid Rock, whose Rebel Soul (2013) album will be followed by a "massive \$20 Best Night Ever U.S. summer tour with \$20 tickets". The artist and the promoter Live Nation have literally decreased all the prices concerning Kid Rock's tour from ticket prices to beer, and from parking to merchandise. Kid Rock claims that nothing has been deducted from the content of the concerts in order to meet

the low ticket prices. According to him, this is a way to thank the fans that have been coming to gigs over the 15 years, and he describes the tour as “an experiment which he can afford”. It is mentioned in the press release, that the tour is sponsored by Harley Davidson and Jim Beam “as in the past”. (Kid Rock WebCrew 2013.)

Case 3: Von Herten Brothers

Referring to the previous case, at domestic level one practical example of a problem that could be resolved with well-planned sponsoring cooperation occurred when the Finnish rock band Von Herten Brothers answered to their fans’ questions before their live streamed show on YouTube the 14th March 2013. A fan wanted to know why the tour following the newest album in Finland was so unequally planned, that the band is performing only in the biggest cities. The brothers answered that it is not economically as profitable to perform in the small towns and villages with their relatively big entourage as in the big cities, where also the venues are usually bigger. One solution they represented was to decrease the size of the crew and technical equipment, and have an acoustic tour. However, the solution offered by them can be considered decreasing the equality as well - the fans in smaller towns would get a reduced size show. Consequently, if the band had a name sponsor for the tour to mend the gap in the profits between big cities and small cities among other benefits, they could plan their tour in a more geographically balanced manner.

2.4 Essential marketing concepts

Demand management and target market

According to the marketing guru P. Kotler (2003, 6-11), one of the marketers’ most important tasks is to understand their customers’ needs, wants and demands.

Demand is defined as “wants for specific products *backed by an ability to pay*”. To manage the demand means responding the existing needs and wants of customers, and in addition helping them to learn what they need.

According to Kotler (1973, 42-49) demand has eight states, from the negative demand and no demand till the overfull demand and unwholesome demand. When no demand exists, the marketer's task is to connect and communicate the benefits of the product with people's needs and interests. One of the states is *declining demand* of a product, which he claims is encountered by every organization at some point. Kotler states, that in order to survive the declining demand, the company has to analyze the causes of the fall, and try to invent creative solutions to reverse the declining demand, and restimulate it.

Since the demand is defined as "wants for specific products backed by an ability to pay", the target group is not simply the group of people who expresses want for the product, but the group that expresses want for a product and are willing to pay to fulfill the want (Kotler 2003, 11). The factors helping to identify the market segments of a product are "demographic, psychographic and behavioral differences of the buyers". After the identification, the "segments presenting the greatest opportunity" are the target markets of the product (op. cit. p. 9).

Brand Management

"Associations make up the brand image." P. Kotler

The endless flood of information and the development of media and marketing tools have forced the companies to redirect their focus from the traditional marketing in terms of advertising and promotion to brand building and developing. Brand is the factor which creates added value for a product in the eyes of the consumer, and which distinguishes the product from the competitor companies' equivalent by being the best. (Laakso 2003, 14.) The only way to survive in the competition is to build a stronger image and brands than the competitors, and more importantly to maintain and develop them (op. cit. p. 49).

3. METHOD

3.1 Research Objective

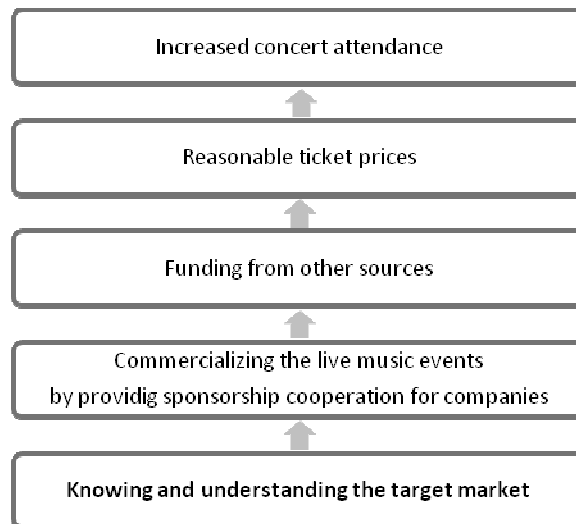


FIGURE 2. The objectives from the most profound to the most practical.

The objective of this thesis is to develop the stability of the profitability of live music productions. This, in terms of better administration of the changes in the demand for the live music event tickets by studying the possibilities of cooperation with other businesses - limited to sponsoring and event marketing activities. In order to advance the achievement of the most profound objectives represented in the Figure 2 above, the focus of this thesis is on fulfilling the most practical objective, namely knowing and understanding the target market of the sponsoring activities of the live music business better.

The commercially most significant part of the music will be phenomenon and brand driven, even clearer than previously, and the winners will be the companies which have built the best cooperation networks (Muikku 2013).

Referring to the quotation from a Finnish blogger Jari Muikku about the future of Finnish music business, the information disclosed through this study is targeted for those actors in the Finnish live music business which are interested in commercializing their events in terms of sponsoring services, and which seek to maximize their commercial potential and competitive advantage.

3.2 Research Problem and Questions

Although the situation of the live music industry has reported to be improving during the most recent years after the decreases in concert attendance followed by the economical crises and the record high ticket prices, there is no guarantee that it will maintain its balance or positive direction endlessly. The behavior of the audience is not always easy to predict, as presented by the Finnish booking and promotion agency Warner Music Live's statistics. Their calculations covering the year 2012 indicate remarkable differences in the profitability, namely in the ratio of costs and ticket sales revenue, even in the different concerts of one artist. Thus, pricing the concert tickets according to the audience's current ability and will to pay is a sensitive process which in worst case can lead the concert or tour production into economical difficulties. Once the tickets are priced and they are on sale, the pricing cannot be redone although it would seem that the demand for the tickets has been overestimated, e.g. in certain geographical area. Accordingly, reversals might be closer than predicted and in order to avoid the intensity of the recent fluctuations - assuming that the promoters prefer to fill a concert venue with big amount of people paying less for a ticket than with small amount of people paying higher ticket price - some alternative solutions to support the ticket pricing, and to equalize the changes in demand should be considered.

The average ratio of the ticket sales income covering the costs of popular music tours in Finland being 111%, the price of the tickets cannot be decreased without cutting the costs remarkably or acquiring extra funding in order to gain profit from the tour. Some of the costs cannot be reduced such as the copyright fees and taxes; hence the sizes of the venues or the band and crew, or the amount of the visuals should be reduced, since these are the biggest costs as demonstrated by the Figure 1 (2.2) and the Von Hertzen Brothers' reflection (2.3.2). However, pursuing savings at the expense of the size of the band and crew or leaving out the visuals, the production might affect the concert attendance and customer satisfaction negatively. Furthermore, the range of rentable live music venues in Finland is not that wide that the concert promoters would have many options to choose from.

Therefore, the focus of this thesis is on studying one phenomenon which can be seen as a potential solution responding the needs for stabilization of the profitability of live music productions. Commercializing the live music events by offering sponsoring cooperation and event marketing possibilities to companies, and succeeding in implementing the offerings, the promoter would know that besides the expected ticket sales income, some additional, secure streams of income already exist, and in consequence he/she would be able to price the tickets with lower price, and presumably achieve more audience.

The main question remains: how to attract the companies to invest in implementing their marketing communications through cooperation with live music events?

The sub-questions are:

1. What makes the live music events an attractive target for the sponsoring and event marketing activities of companies?
2. How to increase the attractiveness of live music events as a target for sponsoring and event marketing?
3. How to approach the potential cooperation partners?

3.3 Overview of the Research Method and its Reliability

Although the phenomenon of sponsoring live music events already exists on a certain level, the possibilities it holds have not yet been fully embraced in the Finnish music business, nor in other fields of business (Hanski-Pitkääkoski 2011, 2-3). The phenomenon has been studied rather little, and therefore one objective of this thesis is to work as a *tool for understanding the phenomenon* better, and therefore the qualitative approach is chosen to be used (Kananen 2011, 36-37). The understanding is aimed to be increased by acquiring information concerning the motives, experiences, and recommendations of the potential sponsoring companies.

The data collection from the representatives of the research objects is implemented by an online questionnaire survey. The results of reviewing and analyzing the related literature, discussions, and everyday observation are utilized in formulating the questions and answer options for the questionnaire. The method was chosen in

order to increase the comparability of the answers, and to increase the response rate by saving the respondents' time and effort. In order to emphasize the qualitative nature of the questionnaire, the close-ended questions with answer options are accompanied with several open-ended questions. The results of the survey are analyzed qualitatively in order to emphasize the aim of understanding the phenomenon instead of making strict generalizations (Hirsjärvi, Remes & Sajavaara 2003, 210).

The research objects consist of the companies which have experiences in sponsoring cooperation with live music events in Finland. The representatives of the research objects were selected by examining the list of rock festivals in Finland and their sponsors, and by assuming that the companies cooperating with a rock festival this year have also previous experience in sponsorship cooperation with live music events. The respondents were selected from companies representing different industries to get as wide and comprehensive range of experiences and thoughts concerning the sponsorship cooperation with live music events as possible.

Five (5) completed questionnaires from the companies that were invited to participate were received and are analyzed in this thesis. Although the amount of completed questionnaires is small, and in consequence the sample is small and the reliability seems low, the main aim of this thesis is not making generalizations but understanding the phenomenon from the research objects' viewpoint, as mentioned previously. Greater amount of respondents would naturally have increased the reliability of the study, but it should also be taken into consideration that the total amount of companies that participate in sponsorship cooperation with live music events in Finland is not high either, and moreover the responses did not show prominent variation. Besides, every respondent represents a different field of business, which in turn increases the validity and reliability of the results.

3.4 Implementation of the Questionnaire

The survey was implemented by creating an online questionnaire on the platform provided by Webropol. The questions were formed as a process alongside the literature review, and the development of the research problem and questions. The background motive for shaping and choosing the questions was to achieve answers for the research questions according to four themes which will be introduced in chapter 4. The questions of the survey were reviewed by the thesis tutor but the complete questionnaire including the answer options was not tested.

The search for the respondents was conducted by tracing companies which are sponsoring Finnish festivals this year from the Finnish web site festarit.fi, and assuming they have more extensive experience on sponsorship cooperation in live music business than this one occasion. In addition, a few companies were contacted through the network of the author of this thesis.

The desired respondents (15 companies) were contacted via phone call and requested to participate in the survey. As they agreed to participate (13), they were approached via e-mail containing a link to the questionnaire, and given a deadline to accomplish it. At the deadline date, those companies which had agreed on participating in the questionnaire but had not completed it yet were sent a reminder e-mail, which increased the response rate by approximately 67%.

3.5 Contents of the Questionnaire

The online questionnaire included 16 questions of which six (6) questions were open-ended, and the rest close-ended including answer options of selection (5) and multiselection (2), scale selection (2), and position (1). The close-ended questions were used in order to intensify the comparability of the answers, and in addition, to ease the answering process of the respondents and thus increase the response rate. The open-ended questions were created in order to determine the respondents' knowledge of the subject, and to let them freely express their thoughts and motives concerning it. In addition, they were utilized in interpreting the possible differing answers received to the close-ended questions. (Foddy 1995, 128).

Sponsoring was defined in the beginning of the questionnaire based on the literature review as *cooperation between the company and a live music event, in which the company has financially supported the event by paying for the possibility to communicate with their target group, and/or to utilize the image of the event in developing the image of the company*. The topics of the questionnaire consisted of the background data of the respondents (in terms of their field of business, and their previous sponsorship cooperation partners in the live music industry), the practical approach they had experienced from the representatives of the live music business, and their preferences concerning the approach. In addition, the preferred nature of the cooperation, and the characteristics of the ideal event partners were requested to describe. The motives and assessments of the experience of the sponsoring companies were aimed to determine as well. Finally, the respondents were asked to give advice for the live music event promoters planning to approach companies in terms of sponsorship cooperation.

The most applicable data was expected to be received from the responses to the questions concerning the motives of the companies, the characteristics of the ideal event partners, and the recommendations. The contents of the questionnaire can be reviewed in Appendix 1.

4. RESULTS

Five (5) completed questionnaires were received from the companies that were invited to participate. The report of the completed questionnaires can be reviewed in Appendix 2.

The first question implied defining the company and/or industry the respondents represent, and as a result the respondents were divided in the industries of education, food, transportation, business gifts, and finance. The results of the questionnaire are analyzed according to four themes: nature of the cooperation; motives, objectives and exploitation; practical approach; and experiences and recommendations.

Nature of the cooperation

The preferences concerning the nature of the cooperation were aimed to determine by asking the respondents whether they prefer functional sponsorship cooperation or cooperation emphasizing visibility, and whether they are more interested in long-lasting or one-time cooperation. All five (5) respondents preferred long-lasting sponsoring cooperation over one-time cooperation. Two (2) respondents selected the functional sponsoring, two (2) preferred the visibility-emphasized sponsoring, and one (1) expressed that their company elects the combination of these two.

Motives, objectives, and exploitation

The motives and objectives were examined by requesting the respondents to describe their expectations towards the benefits of sponsoring live music events, and to rank the importance of different benefits which can be gained from the sponsorship cooperation with the live music business. In addition, they chose adjectives describing a live music event which would attract them the most. Furthermore, the respondents were requested to describe the means they are using to exploit the benefits provided by the cooperation with live music event.

The respondents expected the sponsoring provide them with benefits such as: improved awareness, image, and visibility among at least one of the target groups; developing the brand; and encountering new customers through functional sponsoring such as product presentation or product sales in the context of the event.

The motive that all the respondents shared and set as very important in terms of the sponsoring cooperation was *reaching new customers*. Other motives the respondents evaluated as very important were *maintaining the existing customers* (4), *strengthening the brand* (3), *increasing sales* (3), and *developing the image* (2). In addition, the open option was selected by the representative of the education, stating that very important motive for them is the opportunity to provide their customers, namely the students, with internship, thesis, and project work possibilities. None of the respondents set the *motivating the personnel* as very important motive for the cooperation with live music events, but it was set as fairly important by three (3) respondents, and less important by two (2) respondents.

The most popular adjectives the respondents chose to describe the ideal live music event partner were *youthful* (4), *relaxed* (4), and *phenomenal* (3). Besides, the adjectives *unique* (2) and *trendy* (1) were chosen. One (1) of the respondents selected the option "Other, what?" and added the adjective *close*. Adjectives that none of the respondents selected from the suggestions were: *rock*, *dignified*, *sedate*, *down-to-earth*, *international*, *child-friendly*, and *traditional*.

When the respondents were inquired the desired direction of the development of their company's image achieved by the cooperation with live music events, the following objectives were mentioned: meeting the target groups in a leisure environment which increases their receptivity; strengthening the image of locality; strengthening the image of uniqueness; improving the awareness of the company; positive associations through relaxed atmosphere; distinctiveness from the competitors; and strengthening the fresh, responsible, and familiar image of the company.

When the respondents were inquired the manners of exploitation of the sponsorship cooperation with live music events in their marketing communications, customer relationship management, and/or human resource management, the following means were mentioned: rewarding the personnel with concert/festival tickets; inviting existing and potential customers to the event; advertising the cooperation on

web site, social media, newsletters, and in e-mails directed to stakeholders; and creating mutual advertisement campaigns with the event organizer.

Practical approach

The preferences concerning the practical approach were aimed to determine by asking questions concerning the contacting channels, the familiarity of the target (organization or person) contacting the company, the impact of the other sponsors sponsoring the target event, and the time span between the approach and the event. Four (4) respondents preferred the sponsorship cooperation suggested and negotiated face to face. One (1) of the respondents preferred a phone call. None of the respondents selected e-mail as a preferred channel of the approach. According to one respondent, face to face contact is desired at least at some point of the negotiations.

Three (3) of the five (5) respondents stated that the participation of other companies does not have an impact on their decisions concerning the sponsorship cooperation. Two (2) respondents admitted that the other companies sponsoring the same target do matter. Both of them called for exclusivity.

Three (3) of the respondents stated that the participation into the cooperation is not more likely if the target suggesting the cooperation is familiar to them beforehand, whereas two (2) answered that it is more likely. The average time span from the deal to the event revealed to be between one year and half a year. Four (4) of the respondents had an experience of a half a year time span, and one (1) respondent of a time span of one year or more.

Experiences and recommendations

The respondents were requested to describe the targets of their previous sponsoring, and evaluate the benefits gained from the latest sponsorship cooperation experience with live music event. In addition, they were requested to submit recommendations concerning the approach of the companies in sponsorship matters by open-ended questions.

Three (3) of the respondents selected only one of the six (6) suggested answer options, and two (2) respondents selected two when defining the type of the live music event they had cooperated with. Three (3) respondent companies had cooperated with rock festivals, three (3) with other festivals such as Kuopio Wine Festivals and Loud Silents festival, and one (1) with a tour of a domestic artist. None of the respondents had sponsored a concert of domestic or international artist.

All the respondents reported being satisfied (at the fewest) with the latest sponsoring cooperation with live music event, and convinced that alike cooperation is part of their future marketing strategy. The recommendations include advice such as taking into careful consideration the benefits of the cooperation from the sponsor companies' perspective, and the corporate image of the sponsor company. Besides, advice were given concerning the presentation of the cooperation: one of the respondents calls for clear presentation of the different options of the partnership, and one recommends to package and describe the visibility possibilities in an attractive manner.

5. DISCUSSION

5.1 Summary of the results

As all the respondents set reaching new customers through the sponsoring cooperation as a very important motive, and most of them are interested in live music events with a youthful and relaxed image, it is likely that the companies interested in sponsoring cooperation with live music events are seeking to create new customer relationships especially with the young audience of these events. According to the results of the study it is presumable, that the live music events with a young target group have bigger target market in terms of companies willing to sponsor their event. However, none of the respondents chose the adjective *child-friendly* which suggests, that the young target group refers more to young adults, than children or teenagers. Another aspect making the live music events an attractive sponsoring target according to the study is the opportunity to reach competitive advantage by cooperating with a unique event with an exclusive deal. This, as well, should be utilized in the process of tailored commercialization of a live music event.

The respondents were unanimous when evaluating the beneficial impacts gained from the cooperation with live music event. All of them affirmed that the experience was good, and their expectations concerning the benefits were fulfilled. However, two points were emphasized in the respondents' answers: 1) the importance of taking into consideration the benefits of the cooperation from the sponsor company's viewpoint, and 2) the importance of taking into consideration the corporate image of the sponsoring company. Accordingly, increasing the attractiveness of the live music events as sponsoring targets should begin from investing in personnel that has time and capability to study the potential sponsoring companies in detail before suggesting the cooperation.

The emphasis of the exploitation of the image and brand development opportunities live music events hold is strongly in utilizing the functional aspects of the sponsoring in terms of communicating with the target group(s) in the relaxed, informal live music event environment. According to the results of this study, it could be assumed that if a company had two live music events competing for its partnership: option 1)

a charity concert with a good purpose implying enhanced societal image for the company, and option 2) live music event evidently attracting the existing and potential customers of the company with less prominent societal significance, the option 2 would be chosen. Thus, this phenomenon should be taken into account when planning the commercialization process of the live music event. In order to attract the companies, the event organizer should emphasize the possibilities to interactive visibility among the new and existing customers rather than traditional visibility e.g. in printed and online marketing frames.

Furthermore, none of the respondents of the questionnaire selected one-time sponsoring cooperation over the long-lasting cooperation. Consequently, according to the questionnaire results and the cases represented previously in this thesis, one key factor in attracting the sponsors is providing them with an opportunity to long-lasting cooperation whenever possible.

Besides, according to this study companies are more likely to sponsor live music events which strengthen their local image. Thereby, the live music event organizers should start the search for sponsors by determining the suitable, local companies first. When the promoter is organizing a tour, a company operating in (many of) the locations the tour reaches would be an ideal partner.

In addition, according to the respondents' answers, more attention should be paid on the practical approach. With a hastily written e-mail, the live music event actors should not expect success in attracting the companies to invest in their event.

According to the results of the study, the deal is more likely achieved if the contacting and/or negotiations are conducted face to face, supported with well-prepared, clear and attractive presentation of the different options concerning the partnership and the benefits offered to the companies.

5.2 Limitations and weaknesses

Due to time limitations the author did not have wide enough idea of the background of the studied phenomenon, or the different research strategies while choosing the method, and compiling the questions for the questionnaire. The structure of the questionnaire could have been more logical, and the questions could have been less overlapping and instead cover more themes, such as the influence of the estimated number of visitors of the live music events, or the media's interest in the event.

According to Kananen (2011, 56) "leading questions in questionnaire jeopardize the reliability of the research". The questionnaire was not tested with a consult knowledgeable of the topic before its use, which suggests that the questions and the answer options in the study might have been biased by the author's personal (lack of) knowledge, beliefs, and attitudes. The author of the thesis has practical experience of sponsoring cooperation, which was utilized in formulating the questions and answer options in addition to the knowledge gained from the literature review. Nonetheless, the questionnaire should have been built with assistance of a person knowledgeable of the topic in the first place, since some of the answers turned out to be purposeless because of mistakenly formulated questions. Example of such question was the one concerning the time span of the negotiations: the question referred to the time span *of the latest sponsorship cooperation* although it should have referred to the *preferences* of the respondents.

Although a definition concerning the concept of sponsoring related to this specific study was presented in the beginning of the questionnaire, the reliability would have been increased, if the questionnaire should have begun with a *question* determining the respondents' knowledge about and attitude towards the concept and theories of sponsoring. This could have been conducted by providing the respondents with different descriptions of the concept – proper and improper - and letting them select the one closest to their apprehension.

In addition, the small number of the respondents generated some limitations in the analysis of the results. An example of a factor that could not be analyzed reliably with only one respondent per industry, were the industry-based differences in the

expectations concerning, e.g. the means and quality of the presentation introducing the contents of the suggested cooperation.

The background data concerning the live music events the respondents had previously cooperated with is presumably biased and cannot be taken into account when aiming to understand the companies' attitudes towards live music events as a marketing communications platform. The result introduced above, presenting that the 3/5 respondents had cooperated with rock festivals, 2 with other festivals, and none with concerts of domestic or international concerts is probably such due to the fact that the respondents were traced through a web site (festarit.fi) which mainly includes (rock) music festivals, and not tours or single concerts.

6. CONCLUSION AND FUTURE SUGGESTIONS

According to this thesis, including the literature review, cases and the questionnaire results, the sponsoring cooperation with live music events interests companies from several industries, as well in Finland as in the bigger markets abroad, but the interest has to be harnessed more effectively by commercializing the live music events. This, according to the results of the study, can be done by highlighting the relaxed environment accompanied by young audience, and by increasing the professionalism of the approach, and the content and clarity of the offerings.

According to the results of the questionnaire, reaching desired new target groups rose higher in the motive scale of the respondent companies than image and/or brand development. Hence, according to the results of this study, it would be more important for the live music event organizers in need of sponsors to evaluate the existing and potential target groups of the potential sponsoring companies than the corporate image and how the event would adapt to it. However, naturally the first consideration also in this case would be the suitability of the sponsoring company's image in relation to the image of the event. Although, the sponsors provide the events with important, additional funding, the principles should not be forgotten. The choices made concerning the cooperation should be deliberate and justified by both parties, as the sponsoring professionals, such as frequently cited Valanko (2009), strongly emphasize.

As it was indicated by the WML's statistics concerning the average relation of the costs and revenues of a concert in Finland (see chapter 2.2), a need for additional funding to cover the costs and stabilize the profitability of live music events exists. By increasing the attractiveness of the live music events as a marketing communications platform of other companies, and approaching the companies in an appropriate and efficient manner based on their own stipulations represented in this study, it is possible to affect the profitability of live music events. Furthermore, when the sponsors have been convinced and the contracts with them signed, the pressure on the process of pricing the concert tickets decreases, and it can be more easily considered from the viewpoint of increasing the concert attendance, which was one of the profound objectives of this thesis.

The process of compiling this bachelor thesis was successful in the sense that the research questions were answered and the objective met, as presented in the previous paragraphs. Now the phenomenon of sponsoring in live music business is hopefully known and understood little better by knowing and understanding the target group, namely the potential sponsors of live music events. Based on the results of the study, the author was able to produce some recommendations concerning the practical approach, and the aspects of live music events which to emphasize in order to be as attractive target of sponsoring as possible. However, in terms of the practical objective of this thesis, the study did not disclose as much new information as was anticipated. In total, the results of the study are actually applicable to bigger extent than was intended. The recommendations compiled according to the answers concerning the practical approach were so general that they can be applied in situations relating to sponsorship negotiations in every field of business. The most significant piece of new information gained through this study was the emphasis of the attractiveness of live music events resting upon the young target group, and the relaxed, informal, and unbiased environment it is able to offer for the sponsor company's marketing communications and customer relationship management activities.

The thesis was completed within the given time frame. However, the time was divided in an unbalanced manner within the process. The formulation of the subject to its final form stole a remarkable amount of time from the other phases such as planning and implementing the method of the study conducted, on which the author should have focused more, e.g. by reviewing more literature concerning the chosen data collection and analysis methods. The unbalanced division of time had an impact also on the implementation of the study in terms of the time the author was able to use for seeking and contacting the respondents, and waiting for their answers.

The literature review concerning the subject is little scarce at some parts but yet reliable. As an example, the definition of the concept of sponsoring is mainly based on only one source, but the source in itself is reliable, and the definition reassembled for the purposes of this thesis can be utilized in other research related to the subject (Kananen 2011, 66). Otherwise, the literature review refers to several sources

offering the newest information concerning the industry.

Instead, the biggest factor decreasing the reliability of this research is found from the preparation of the questionnaire. The reliability of the research would have been increased with more comprehensive survey. As the seeking for companies representing the research objects was very time consuming with no applicable listing existing, the author estimated the amount of those objects being such low that also a small sample would be sufficient for analyzing the phenomenon and the objects' reflection concerning it. In consequence only 16 companies were contacted in order to invite them to participate in the survey. However, the respondents being such unanimous with their answers raises doubts that whether the number of the respondents was too small or the questions of the questionnaire were leading.

Future suggestions

Now, as the phenomenon is hopefully understood little better, an action research based on the improvement suggestions presented in this thesis could be conducted. The attractiveness of live music events as a target of sponsoring for companies that *have not experimented* it yet, could be tested by the improvement suggestions presented in this thesis.

In addition, one of the profound objectives of this thesis, namely increasing the concert attendance and profitability of live music events, should be studied from the viewpoint of the new innovations presented by chargeable services streaming concerts in the Internet. An example of such is the Finnish service LiveMusicStage, which adds value to the live streamed concerts by offering an opportunity to interact with the performing artists. LiveMusicStage recently received a remarkable investment by Vision+, a company investing in promising products. (Lappalainen 2013.)

REFERENCES

- Adding up the UK music industry of 2011. 2011. Research: Economic Insight of Performing Rights Society for Music, UK. Accessed on 27 March 2013.
<http://www.prsformusic.com/aboutus/corporateresources/reportsandpublications/addinguptheindustry2011/Documents/Economic%20Insight%2011%20Dec.pdf>
- Argillander, T. & Martikainen, V. 2009. Musiikkiala 2009, selvityshanke. (Music industry 2009, report.) Sibelius Academy June 2009. Accessed on 18 April 2013.
<http://www.siba.fi/documents/87219/291903/musiikkiala2009.pdf>
- Begg, Y. 2012. Advertising: Brands that featured in James Bond films. The Economic Times 30 September 2012. Accessed on 24 April 2013.
http://articles.economictimes.indiatimes.com/2012-09-30/news/34164596_1_berenice-marlohe-skyfall-james-bond
- Eastway website. 2013. Uutiset. (News.) Accessed on 9 April 2013.
<http://www.eastway.fi/uutiset/>
- Foddy, W. 1995. Constructing questions for interviews and questionnaires. Theory and practice in social research. 3rd ed. Cambridge: Cambridge University Press.
- Hanski-Pitkäkoski, R. 2011. Sponsorointibarometri 2011. (Sponsoring barometer 2011.) Study published by Mainostajien liitto May 2011. Accessed on 3 May 2013.
<http://www.mainostajat.fi/mliitto/sivut/Sponsorointibarometri2011.html>
- Hirsjärvi, S., Remes, P. & Sajavaara, P. 2003. Tutki ja kirjoita. (Research and write.) Helsinki: Tammi.
- Hoyle, L. H. 2002. Event Marketing: How to Successfully Promote Events, Festivals, Conventions, and Expositions. New York: John Wiley & Sons, Inc.
- IEG. 2013. Music Sponsorship Spending To Total \$1.28 Billion In 2013. Article on IEG web site January 2013. Accessed on 12 April 2013.
[http://www.sponsorship.com/iegsr/2013/04/Music-Sponsorship-Spending-To-Total-\\$1-28-Billion-.aspx](http://www.sponsorship.com/iegsr/2013/04/Music-Sponsorship-Spending-To-Total-$1-28-Billion-.aspx)
- IEG Sponsorship Report. 2013. 2013 Sponsorship Outlook: Spending Increase Is Double-edged Sword. Article on IEG web site January 2013. Accessed on 3 May 2013.
<http://www.sponsorship.com/IEGSR/2013/01/07/2013-Sponsorship-Outlook--Spending-Increase-Is-Dou.aspx>
- Juvonen, A. 2013. Eastway Impact, Tapaus ja Boogie pystyttävät tapahtumamarkkinoinnin yritysryhmän. (Eastway Impact, Tapaus and Boogie establish a group of companies of event marketing.) Markkinointi & Mainonta 14 January 2013. Accessed on 9 April 2013.
<http://www.marmai.fi/uutiset/eastway+impact+tapaus+ja+boogie+pystyttavat+tapahtumamarkkinoinnin+yritysryhman/a2163471>

Kananen, J. 2011. Rafting Through the Thesis Process – Step by Step Guide to Thesis Research. Jyväskylä: JAMK University of Applied Sciences.

Kid Rock WebCrew. 2013. Kid Rock Announces Massive "\$20 Best Night Ever" U.S. Summer Tour. Press release on Kid Rock's website 8 April 2013. Accessed on 26 April 2013. <http://www.kidrock.com/news/kid-rock-announces-massive-20-best-night-ever-us-summer-tour-568621>

Kotler, P. 1973. The Major Tasks of Marketing Management. Journal of Marketing October 1973, 42-49.

Kotler, P. 2003. Marketing Management. 11th Edition. New Jersey: Pearson Education, Inc.

Laakso, H. 2003. Brandit kilpailuetuna: Miten rakennan ja kehitän tuotemerkkiä. (Brands as competitive advantage: How to build and develop a brand.) Helsinki: Talentum.

Lappalainen, E. 2013. Tero Ojanperän Vision+ sijoitti 10 uuteen yritykseen - jakoi ensimmäisenä vuoteen 5,3 miljoonaa. (Tero Ojanperä's Vision+ invested in 10 new companies – shared €5,3 million during its first year.) Article on Talouselämä.fi 26 April 2013. Accessed on 27 April 2013. <http://www.talouselama.fi/Kasvuyritykset/tero+ojanperan+vision+sijoitti+10+uuteen+yriykyseen++jakoi+ensimmaisena+vuoteen+53+miljoonaa/a2181292>

Mortimer, J. H.; Nosko, C. & Sorensen, A. 2012. Supply Responses to Digital Distribution: Recorded Music and Live Performances. Study by researchers from Boston College, University of Chicago Booth School of Business, University of Wisconsin and NBER January 2012. Accessed on 26 March 2013. http://www.ssc.wisc.edu/~sorensen/papers/concerts_19jan2012_v2.pdf

Muikku, J. 2013. Levy-yhtiöiden kuusi keskeistä syytä huoleen. (The six key reasons for the record labels to be worried.) Blog on the website of Digital Media Finland 22 April 2013. Accessed 22 April 2013. <http://www.digitalmedia.fi/levy-yhtioiden-kuusi-keskeista-syyta-huoleen/>

Music Industry Statistics. 2011. Statistics compiled by Grabstats.com. Accessed on 2 Apr 2013. <http://www.grabstats.com/statcategorymain.aspx?StatCatID=9>

Parantainen, J. 2007. Tuotteistaminen: Rakenna palvelusta tuote 10 päivässä. (Commercialization: from a service to a product in 10 days). Helsinki: Talentum.

Perämaa, J. 2013. Agent (local & international) in Warner Music Live. Discussion 4 April 2013.

Robbie Williams News. 1 October 2012. Robbie Announces Partnership with Samsung. Accessed 13 April 2013. <http://www.robbiwilliams.com/news-blogs/robbie-announces-partnership-with-samsung>

Samsung UK News. 1 October 2012. Samsung Partners With Robbie Williams for 'Take the Crown' Campaign. Accessed on 13 April 2013.

<http://www.samsung.com/uk/news/localnews/2012/samsung-partners-with-robbie-williams-for-take-the-crown-campaign>

Tari, M. 2013. German. IQ Magazine 45, 49. Accessed on 8 April 2013.

<http://issuu.com/gregiq/docs/iq45?mode=embed&layout=http%3A%2F%2Fskin.issuu.com%2Fv%2Fdark%2Flayout.xml&showFlipBtn=true>

Vallo, H. & Häyrinen, E. 2008. Tapahtuma on tilaisuus – tapahtumamarkkinointi ja tapahtumien järjestäminen. (Event is an opportunity – event marketing and event organization). Helsinki: Tietosanoma.

Valanko, E. 2009. Sponsorointi – Yhteistyökumppanuus strategisena voimana. (Sponsoring – partnership as strategic force). Helsinki: Talentum.

Warner Music Live. April 2013. Private statistics compiled by the financial department of Warner Music Live/Warner Music Finland Oy.

Worldwide Music Industry Revenues. 2011. Statistics compiled by Grabstats.com. Accessed on 26 Mar 2013. <http://www.grabstats.com/statmain.aspx?StatID=67>

Ylikoski, T. 2011. Unohtuiko asiakas? (Was the customer forgotten?). 2nd Rev. ed. Keuruu: Ky-Palvelut Oy.

APPENDIX 1. Content of the Questionnaire

Sponsorointiyhteistyö live-musiikkitapahtumien kanssa



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Hei!

Olen Janniina, Music and Media Management -opiskelija Jyväskylän amk:sta ja kutsuin teidät osallistumaan opinnäytetyönä tekemääni tutkimukseen liittyvään kyselyyn, kiitos että autatte!
Vastaaminen vie korkeintaan 15 minuuttia.

Sponsoroinnilla ja yhteistyökumppanuudella tarkoitetaan tässä yhteydessä yrityksenne ja live-musiikkitapahtuman välistä yhteistyötä, jossa olette tukeneet tapahtumaa taloudellisesti maksamalla mahdollisuudesta kommunikoida kohderyhmänne kanssa tapahtuman kautta ja/tai hyödyntää tapahtuman imagoa omanne kehittämisessä.

Kyse voi suoran rahansiirron ohella olla myös tarjoamastanne tuotteen tai palvelun hinnanalennuksesta, joka on johtanut merkittäviin säästöihin esimerkiksi tapahtuman tuotannossa tai markkinoinnissa.

Live-musiikkitapahtumalla viitataan yleisesti elävää musiikkia yleisölle tarjoaviin tapahtumiin, kuten konsertteihin ja musiikkifestivaaleihin.

Tutkimus ei ole minkään tahon tilaama, vaan opiskelijan itsenäisesti suorittama, ja antamianne tietoja tullaan käyttämään vain akateemisen tutkimuksen tarkoituksiin.

Teillä on halutessanne mahdollisuus vastata ilman yrityksenne nimeä, paljastamalla vain ala, jolla toimitte.

Jos teillä tulee kysyttävää, voitte ottaa minuun yhteyttä milloin vain sähköpostilla janniina.ollila@hotmail.com tai puhelimitse 0407326389.

Suurkiitokset ajastanne ja tuestanne!

1. Yritys tai ala: *

Seuraava -->



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Sponsorointiyhteistyö live-musiikkitapahtumien kanssa

2. Valitkaa allaolevista vaihtoehtoista sellaiset live-musiikkitapahtumat, joiden kanssa yrityksellänne on ollut kyseessäolevaa yhteistyötä. Antakaa halutessanne joitain esimerkkejä. *

- ☐ Rock-festivaalit
- ☐ Muut festivaalit
- ☐ Kotimaisen artistin konsertti
- ☐ Ulkomaisen artistin konsertti
- ☐ Kotimaisen artistin kiertue
- ☐ Muu, mikä?
- ☐ En halua vastata

[<-- Edellinen](#)

[Seuraava -->](#)



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Sponsorointiyhteistyö live-musiikkitapahtumien kanssa

3. Onko yhteistyöhön osallistumisenne todennäköisempää, jos sitä ehdottava *

	Kyllä	Ei	En osaa sanoa
yritys on teille ennestään tuttu?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
henkilö on teille ennestään tuttu?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

<-- Edellinen

Seuraava -->



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES



Sponsorointiyhteistyö live-musiikkitapahtumien kanssa

4. Yhteistyön luonne: kiinnostaako teitä enemmän live-musiikkitapahtumien kanssa tehtävä yhteistyö, joka on *

- | | |
|---------------------------------------|---|
| <input type="radio"/> Kertaluontoista | <input type="radio"/> Pitkäkestoista (esim. sama festivaali peräkkäisinä vuosina) |
| <input type="radio"/> Toiminnallista | <input type="radio"/> Näkyvyyispainotteista |

<-- Edellinen

Seuraava -->



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Sponsorointiyhteistyö live-musiikkitapahtumien kanssa

5. Mitkä adjektiivit seuraavista kuvaavat sellaisen live-musiikkitapahtuman mainetta, jota yrityksenne todennäköisimmin sponsoroisi? Valitse max. 3 sopivinta. *

- ☐ Perinteinen
- ☐ Rento
- ☐ Ilmiömainen
- ☐ Kansainvälinen
- ☐ Lapsiystävällinen
- ☐ Maanläheinen
- ☐ Ainutkertainen
- ☐ Nuorekas
- ☐ Rock
- ☐ Trendikäs
- ☐ Arvokas
- ☐ Hillitty
- ☐ Muu, mikä?

<-- Edellinen

Seuraava -->



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Sponsorointiyhteistyö live-musiikkitapahtumien kanssa

6. Mitkä seuraavista ovat live-musiikkitapahtumien kanssa tehtävän yhteistyön tärkeimpiä tavoitteita yrityksenne näkökulmasta?

	Erittäin tärkeä	Melko tärkeä	Vähän tärkeä	Ei ollenkaan tärkeä
Imagon kehittäminen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Brändin vahvistaminen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Uusien asiakkaiden löytäminen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nykyisten asiakkaiden säilyttäminen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Henkilökunnan motivoiminen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Muu, mikä? <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Myynnin lisääminen *	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

<-- Edellinen

Seuraava -->



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Sponsorointiyhteistyö live-musiikkitapahtumien kanssa

7. Mihin suuntaan tai suuntiin pyritte kehittämään imagoanne tekemällä yhteistyötä nimenomaan live-musiikkitapahtuman kanssa? *

<-- Edellinen

Seuraava -->



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Sponsorointiyhteistyö live-musiikkitapahtumien kanssa

8. Vaikuttaako päätökseenne mahdollisten muiden tapahtumaa sponsoroivien firmojen osallistuminen? *

☐ Kyllä, miten?

☐ Ei

<-- Edellinen

Seuraava -->



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Sponsorointiyhteistyö live-musiikkitapahtumien kanssa

9. Miten hyödynnätte sponsoroimaanne live-musiikkitapahtumaa omassa markkinointiviestinnässänne, asiakassuhteissänne tai henkilöstöhallinnossänne? *

<-- Edellinen

Seuraava -->



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Sponsorointiyhteistyö live-musiikkitapahtumien kanssa

HUOM! Kysymyksiin 10-14 voitte vastata esimerkiksi viimeisimmän jo toteutuneen sponsorointiyhteistyön perusteella.

10. Ehdotettiinko teille yhteistyötä / teittekö sopimuksen yhteistyöstä pääasiassa: *

- ☐ puhelimitse
- ☐ sähköpostitse
- ☐ kasvoikkain
- ☐ muuten, miten?

[<-- Edellinen](#)

[Seuraava -->](#)



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Sponsorointiyhteistyö live-musiikkitapahtumien kanssa

11. Mikä kysymyksessä 10 annetuista yhteydenottovaihtoehdoista on teille mieluisin? *

- ☐ puhelimitse
- ☐ sähköpostitse
- ☐ kasvokkain
- ☐ muu, mikä?

<-- Edellinen

Seuraava -->



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Sponsorointiyhteistyö live-musiikkitapahtumien kanssa

12. Kuinka paljon ennen tapahtumaa yhteistyöstä sovittiin? Valitse osuvin vaihtoehto. *

- ☐ Vuosi tai enemmän
- ☐ Puoli vuotta ennen
- ☐ Kuukautta ennen
- ☐ Viikkoa ennen

<-- Edellinen

Seuraava -->



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Sponsorointiyhteistyö live-musiikkitapahtumien kanssa

13. Miten odotitte hyötyväanne live-musiikkitapahtuman sponsoroinnista, kun teitte sopimuksen? *

<-- Edellinen

Seuraava -->



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Sponsorointiyhteistyö live-musiikkitapahtumien kanssa

14. Mikä on näkemyksenne yhteistyön (johon kysymyksessä 13 viitattiin) hyödyistä jälkikäteen tarkasteltuna? *

<-- Edellinen

Seuraava -->



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Sponsorointiyhteistyö live-musiikkitapahtumien kanssa

15. Onko tapahtumasponsorointi tai tapahtumamarkkinointi live-musiikin yhteydessä edelleen osana tulevaisuuden markkinointiviestintästrategiaanne? *

☐ Kyllä

☐ Ei, miksi?

[<-- Edellinen](#)

[Seuraava -->](#)



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Sponsorointiyhteistyö live-musiikkitapahtumien kanssa

16. Mitä vinkkejä haluaisitte antaa niille live-musiikkibisneksen toimijoille, jotka harkitsevat kaltaisenne yrityksen lähestymistä yhteistyökumppanuusasioissa? *

<-- Edellinen

Lähetä



JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Appendix 2. Questionnaire Report

Live-musiikkitapahtumien sponsorointi

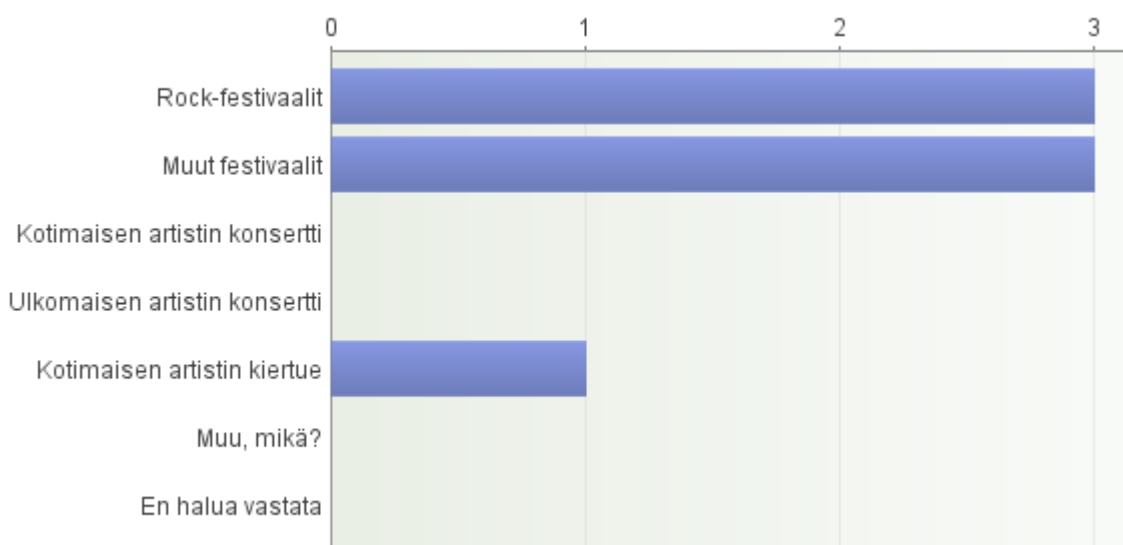
1. Yritys tai ala:

Vastaajien määrä: 5

- Turun ammattikorkeakoulu
- Liike- ja mainoslahjojen myynti
- Elintarvikeala
- Onnibus Oy
- Finanssiala

2. Valitkaa allaolevista vaihtoehdoista sellaiset live-musiikkitapahtumat, joiden kanssa yrityksellänne on ollut kyseessä olevaa yhteistyötä. Antakaa halutessanne joitain esimerkkejä.

Vastaajien määrä: 5



Avoimet vastaukset: Rock-festivaalit

- Ruisrock
- Jyrock

Avoimet vastaukset: Muut festivaalit

- Kuopio wine festival
- Loudsilent

Avoimet vastaukset: Kotimaisen artistin kiertue

3. Onko yhteistyöhön osallistumisenne todennäköisempää, jos sitä ehdottava

Vastaajien määrä: 5

	Kyllä	Ei	En osaa sanoa	Yhteensä	Keskiarvo
yritys on teille ennestään tuttu?	2	3	0	5	1,6
henkilö on teille ennestään tuttu?	2	3	0	5	1,6
Yhteensä	4	6	0	10	1,6

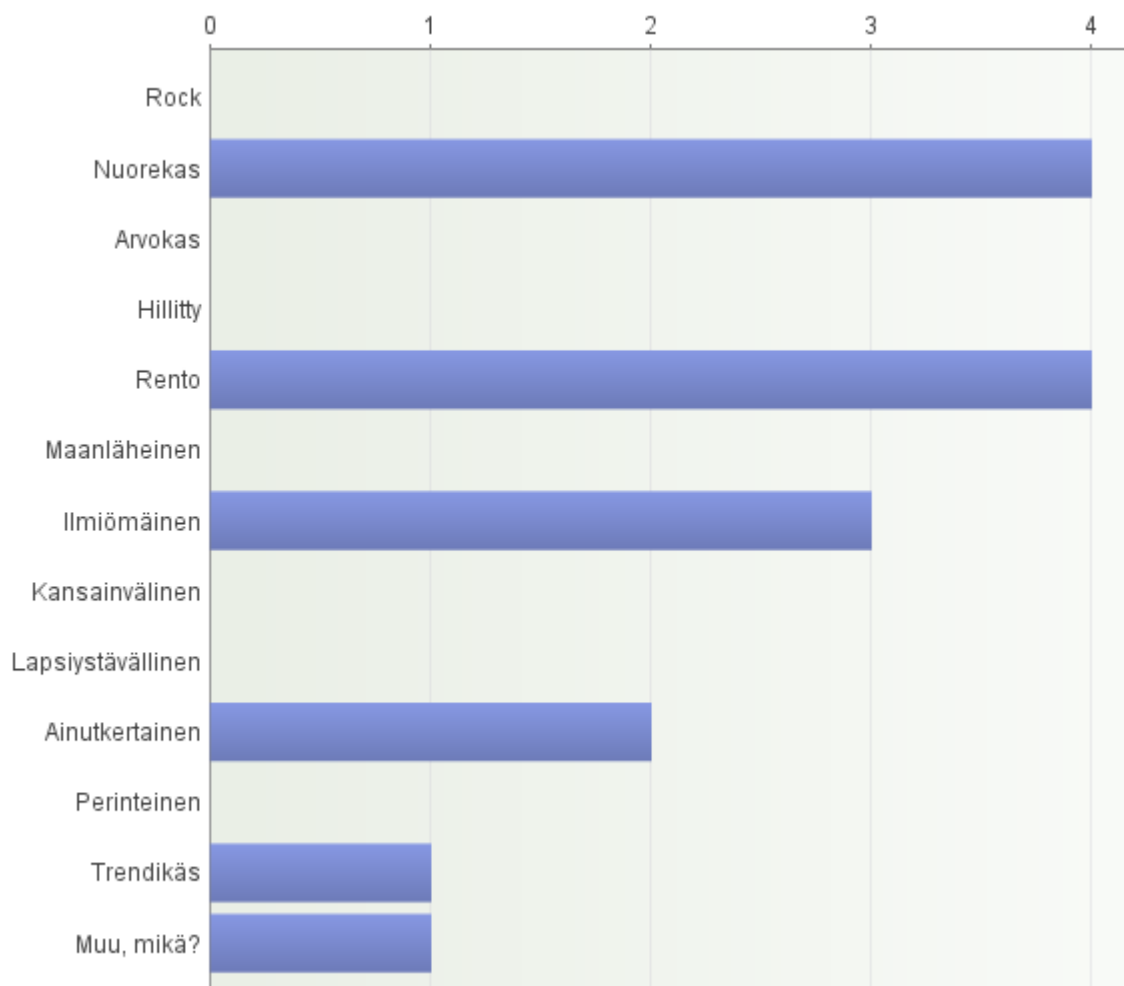
4. Yhteistyön luonne: kiinnostaako teitä enemmän live-musiikkitapahtumien kanssa tehtävä yhteistyö, joka on

Vastaajien määrä: 5

	1	2		Yhteensä	Keskiarvo
Kertaluontoista	0	5	Pitkäkestoista (esim. sama festivaali peräkkäisinä vuosina)	5	2
Toiminnallista	2	3	Näkyvyyspainotteista	5	1,6
Yhteensä	2	8		10	1,8

5. Mitkä adjektiivit seuraavista kuvaavat sellaisen live-musiikkitapahtuman mainetta, jota yrityksenne todennäköisimmin sponsoroisi? Valitse max. 3 sopivinta.

Vastaajien määrä: 5



Avoimet vastaukset: Muu, mikä?

- läheinen

6. Mitkä seuraavista ovat live-musiikkitapahtumien kanssa tehtävän yhteistyön tärkeimpiä tavoitteita yrityksenne näkökulmasta?

Vastaajien määrä: 5

	Erittäin tärkeä	Melko tärkeä	Vähän tärkeä	Ei ollenkaan tärkeä	Yhteensä	Keskiarvo
Imagon kehittäminen	2	1	2	0	5	2
Brändin vahvistaminen	3	2	0	0	5	1,4
Uusien asiakkaiden löytäminen	5	0	0	0	5	1
Nykyisten asiakkaiden säilyttäminen	4	0	1	0	5	1,4
Henkilökunnan motivoiminen	0	3	2	0	5	2,4
Muu, mikä?	1	0	0	0	1	1
Myynnin lisääminen	3	1	1	0	5	1,6
Yhteensä	18	7	6	0	31	1,54

Avoimet vastaukset: Erittäin tärkeä

- Mahdollisuus tarjota opiskelijoille harjoittelu-, opinnäytetyö- ja projektityöpaikkoja

7. Mihin suuntaan tai suuntiin pyritte kehittämään imagoanne tekemällä yhteistyötä nimenomaan live-musiikkitapahtuman kanssa?

Vastaajien määrä: 5

- Haluamme olla siellä, missä tärkeä kohderyhmämme on eli sekä nykyiset että tulevat opiskelijat. Yht.työ Ruisrockin kanssa vahvistaa turkulaista, varsinaissuomalaista imagoamme. Tapahtuma on myös ainutlaatuisessa ympäristössä ja mekin haluamme vahvistaa ainutlaatuisuuttamme.
- Parantamaan tunnetavuutta ja näkyvyyttä
- Haluamme tuoda tuotteemme lähelle kuluttajia rennossa ympäristössä. Live-tapahtumassa yleisö on yleensä vapaa-ajan tunnelmissa ja vastaanottavainen uusille ideoille. Tämä edesauttaa positiivisen mielikuvan synnyttämistä.
- Muista alan yrityksistä erottuva, uudisraivaaja.
- Raikas, vastuullinen, läheinen

8. Vaikuttaako päätökseenne mahdollisten muiden tapahtumaa sponsoroivien firmojen osallistuminen?

Vastaajien määrä: 5



Avoimet vastaukset: Kyllä, miten?

- Haluamme olla ainut korkeakoulu ko. tapahtumassa eli eksklusiivisuus
- Joissain sopimuksissa vaikuttaa, jos kyseessä esim. yhtyeen sponsorointi toimialakohtaisella yksinoikeudella.

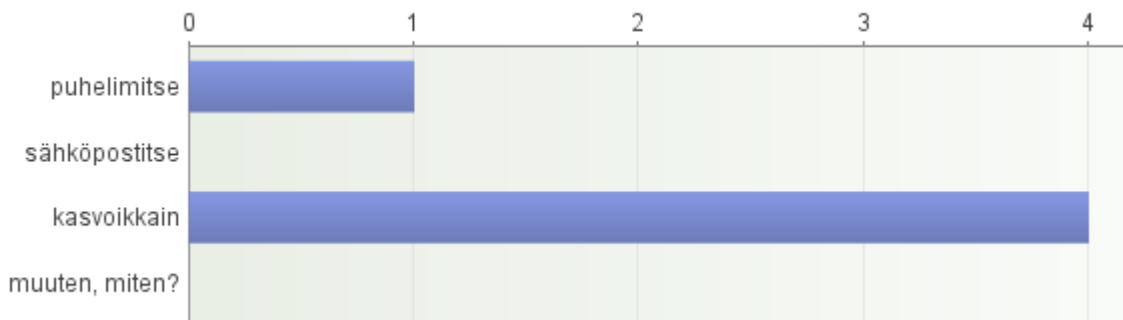
9. Miten hyödynnätte sponsoroimaanne live-musiikkitapahtumaa omassa markkinointiviestinnässänne, asiakassuhteissänne tai henkilöstöhallinnossänne?

Vastaajien määrä: 5

- Tapahtumanäkyvyys on osa markkinointiviestintäämme, henkilöstöä on palkittu Ruisrock-lipuilla ja asiakkaita kutsutaan vieraiksi itse tapahtumaan.
- Myymme tuotteitamme tapahtumassa. Feferenssinä myös nettisivullamme
- Nettisivut, facebook sivut, sidosryhmämainonta sähköpostitse, uutiskirjeet, henkilöstö mukaan häääämään tapahtumapaikalle.
- Mainostamme yhteistyötä kotisivuillamme. Myymme bussilippuja festivaalikävijöille normaalia edullisemmin.
- Kutsumalla asiakkaita, potentiaalisia asiakkaita, henkilöstöä ja muita sidosryhmiä. Jakamalla lippuja palkintoina. Yhteinen näkyvyys tapahtumajärjestäjän kanssa, jne.

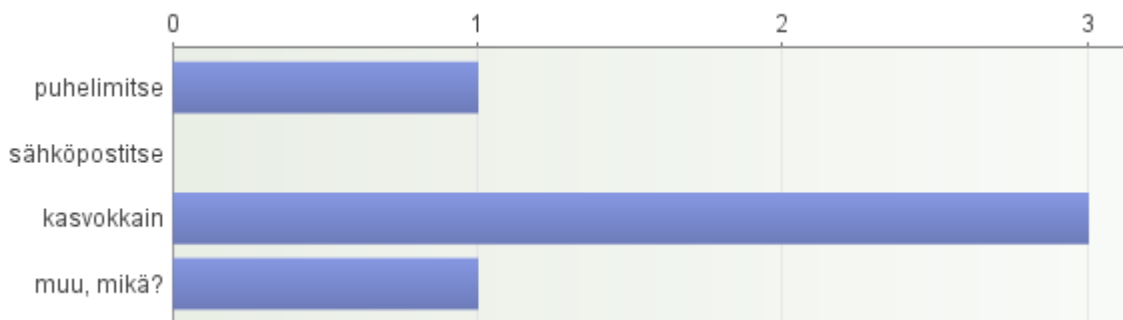
10. Ehdotettiinko teille yhteistyötä / teittekö sopimuksen yhteistyöstä pääasiassa:

Vastaajien määrä: 5



11. Mikä kysymyksessä 10 annetuista yhteydenottovaihtoehdoista on teille mieluisin?

Vastaajien määrä: 5

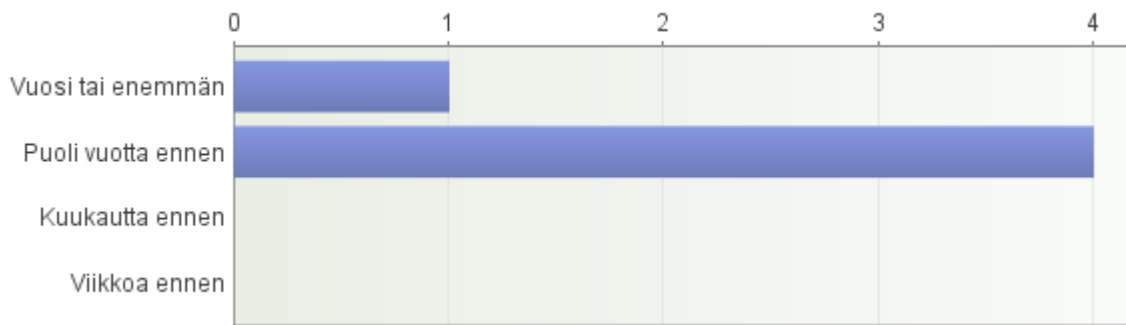


Avoimet vastaukset: muu, mikä?

- kaikki kanavat käytössä neuvottelujen aikana. Kasvokkain kuitenkin aina jossain vaiheessa.

12. Kuinka paljon ennen tapahtumaa yhteistyöstä sovittiin? Valitse osuvin vaihtoehto.

Vastaajien määrä: 5



13. Miten odotitte hyötyvänne live-musiikkitapahtuman sponsoroinnista, kun teitte sopimuksen?

Vastaajien määrä: 5

- Imago ja näkyvyys sekä tunnettuus väh. yhdessä kohderyhmässä paranee.
- Myynti paikanpäällä +näkyvyys
- Uskoimme tapahtuman lisäävän tuotetunnettuutta ja maistatusten avulla löytävämme lisää asiakkaita
- Näkyvyyttä, brändin kehittämistä!
- Tapahtuma vasta tulossa.

14. Mikä on näkemyksenne yhteistyön (johon kysymyksessä 13 viitattiin) hyödyistä jälkikäteen tarkasteltuna?

Vastaajien määrä: 5

- Hyvä.
- Myynti paikanpäällä ok, muu hyöty vaikeasti mitattavissa
- Tapahtuman tulokset ylittivät kaikki ennakko-odotuksemme
- Hinta-laatusuhde ok
- Tapahtuma vasta tulossa.

15. Onko tapahtumasponsorointi tai tapahtumamarkkinointi live-musiikin yhteydessä edelleen osana tulevaisuuden markkinointiviestintästrategiaanne?

Vastaajien määrä: 5



16. Mitä vinkkejä haluaisitte antaa niille live-musiikkibisneksen toimijoille, jotka harkitsevat kaltaisenne yrityksen lähestymistä yhteistyökumppanuusasioissa?

Vastaajien määrä: 5

- Hyötynäkökulma kannattaa miettiä tarkkaan. Tärkeää on myös opiskelijoille erilaisten harj.paikkojen tarjoaminen ja mahdollistaminen. Siksi esim. kysymyksen 4 valinta on sekä toimintapainotteinen että näkyvyyspainotteinen - ei vain joko tai.
- Mahdollisuus omiemiä tuotteiden/fanituotteiden myyntiin
- Tulee ajatella yhteistyökumppanuutta nimenomaan kumppanuutena ja miettiä miten tapahtumajärjestäjänä tuette lähestyttävän osapuolen tarpeita. Yhteistyökumppanin tarpeita tulee kuunnella ja luoda tapahtumassa heidän näköisensä. Ensimmäisen yhteydenoton aikana mietin itse yleensä "miten kyseinen tapahtuma tukee omaa yrityskuvaamme ja imagoamme".
- Paketoida ja kuvata näkyvyys houkuttelevasti.
- Selkeä esitys kumppanuusyhteistyön erilaisista vaihtoehdoista.